

problematic. Is everything that is not transnational necessarily nationalist? In the conclusion the author herself calls the trope “traditional Korean” (p. 202), which might be a better option.

The affective journey of *Tourist Distractions* reaches its climax in the third part, where it turns to remembrance and its meaning for the relations between North and South Korea. Chapter 5 focuses on the reconstruction of the demilitarized zone (DMZ) between the two Koreas as post-memorial site in Park Chan-wook’s *Joint Security Area* (*Kongdongkyöngbikuyök*, 2000), Chong Yun-su’s *Yesterday* (*Yesüt’ödei*, 2002), and Lee Si-myung’s *2009: Lost Memories* (*2009: Rosüt’ümemorijü*, 2002). In the last chapter Choe explores Kang Jey-gyu’s *Taegukgi: Brotherhood of War* (*T’aegükkiHwinallimyö*, 2004) in relation to various exhibits associated with the film. If the film’s transformation of the DMZ into a figurative border functions “as a comparative lens through which Korea can imagine other relationships” (p. 163) and also opens new possibilities for a “cooperative Asia at the heart of Asianization” (p. 160), *Taegukgi*, and especially the tourism caused by the film, illustrates how *hallyu* cinema aims to repair historical traumas with the help of transnational economic cooperation at the expense of historical specificity.

Some repetitions creep into the story here and there, but they do not burden the reader too much. What might bother the nitpicker in Korean studies are the constant errors regarding the romanization of Korean words. Despite these negligible, mostly formal errors, Choe’s work is highly readable, inspiring, and absorbing. *Tourist Distractions* also promises to be productive in the classroom. It will attract and distract *hallyu* fans in Korean studies and researchers with interests in tourism studies, visual and cultural anthropology, cultural studies, and film studies.

Barbara Wall
Universität Hamburg

DZIEMBOWSKI, Edmond – *La guerre de Sept Ans, 1756-1763*. Québec: Septentrion, 2015. Pp. 670.

Between 1754 and 1763, the Seven Years’ War spread around the world. Fighting raged across Europe, the Americas, and India, redrawing borders and shattering empires as the French and British vied for dominance. However important the battles of Rossbach, Minden, Plassey, and the Plains of Abraham may have been, Edmond Dziembowski draws attention to a parallel, cultural war between the European contenders. The historic campaigns prompted an outpouring of patriotic literature and art on both sides of the English Channel as the public sphere itself became a battleground. Away from the front lines, radical ideologies, some of which had been germinating for decades, had found an outlet. For Dziembowski,

these ideologies would gradually erode the stability of the battling empires and usher in a move towards the “Age of Reason” of the late eighteenth century.

With this emphasis on a parallel political and literary war, Edmond Dziembowski’s *La Guerre de Sept Ans* departs from a long line of military histories of the Seven Years’ War. Drawing on his extensive background in research on patriotism, propaganda, and public opinion in eighteenth-century France and Great Britain, Dziembowski weaves together a traditional account of the diplomatic and military manoeuvres of the war with a nuanced study of public opinion as expressed through popular patriotic literature. Dziembowski’s take on the military and diplomatic campaigns is appropriately global, giving a far-reaching account of the engagements in all the major theatres of the conflict. Dziembowski is not a military historian by training, and his rendition of the war is predominantly a blow-by-blow account of the conflict from the death of Jumonville to the Treaty of Paris; yet he delivers it with a fluid writing style that seamlessly switches between the perspectives of the key protagonists. In doing so, Dziembowski succeeds in restoring balance to the narrative and engages the perspectives of many of the players often left ignored on fringes of the Anglo-French competition.

Dziembowski’s rendition of the conflict offers little that will be new to any readers familiar with the general course of the war. Yet his military and diplomatic narrative provides excellent and much-needed context to the political and literary analysis present in the text. After all, as he rightly points out, “la guerre des Abares et des Bulgares dépeinte dans les pages célèbres de *Candide* a débuté dans les forêts de l’Ohio par un coup de tomahawk” (p. 10). The military and diplomatic history in this synthesis instead play second fiddle to a series of fascinating cultural vignettes carefully drawn from an array of contemporary French and British popular literature that punctuates the narrative. Amongst the works presented on the French side of the literary war we see the likes of Pierre Buirette de Belloy’s *Le Siège de Calais*, Antoine-Léonard Thomas’s *Jumonville*, several works of Voltaire, and entries from the journals of Edmond Barbier. On the British side we are presented with William Pitt’s personal correspondence, Benjamin West’s tableau “The Death of Wolfe,” and excerpts from newspapers such as the *London Evening Post* and the *Monitor*. It is in the close analysis of this vast array of cultural material that Dziembowski shines. Given the author’s previous work, the vignettes do perhaps reveal more about the French than their rivals, but his apt choices throughout offer readers a valuable glimpse behind the veil of the drums-and-trumpets narrative, to see the rise of patriotism in France and Great Britain and its consequences for the post-1763 world.

Through this focus on the rise of patriotism Dziembowski readdresses the question of the significance of the Seven Years’ War. Many historians have seen the conflict as a precursor to the American War of Independence and the French Revolution, and Dziembowski does not challenge these perspectives, but rather sheds new light on this interpretation. He argues that the Peace of Paris “porte mal son nom” (pp. 526), for it did little to bring an end to a multitude of underlying tensions stirred up throughout the conflict and expressed through the patriotic literature. Indeed, he suggests that, with the absence of imperial warfare after

1763, there was little need for the patriotism that had fuelled the “guerre d’encre et de plume.” Instead, as the Treaty of Paris was concluded, a void was created, a “soif de citoyenneté” (p. 588) amongst the French, British, and American people. Disappointed with the new political situation and the responses of the elites to their complaints, many would later sate their thirst for belonging with new movements that channelled patriotic sentiment such as radical reformism in Great Britain, republicanism in France, and revolution in the American colonies. Seven years of rhetorical conflict ultimately rendered the British and French empires particularly fragile, opening the door for the people to take patriotism upon themselves in a moment of “modernity” that marked the point at which these men and women marched towards the Age of Reason.

Although this account of the post-war world, as seen through a focus on the political atmosphere, highlights the lasting significance of this pivotal conflict, it does, however, fall prey to minor instances of the euro-centrism Dziembowski tries hard to avoid. Naturally, an account of changing public opinion will represent those who were able to have their voices heard in the historical record and those who left works that can appear as cultural vignettes. As a result, in *La Guerre de Sept Ans*, the war is presented as a particularly significant event for its European and Euro-American belligerents, but those who fought on the colonial fringes of the international conflict are repeatedly sidelined. For instance, despite Dziembowski’s claims on many occasions that France’s alliances with its Native allies in both North America and India were integral to both its successes and defeats in this era, these groups appear only as actors in the accounts of the military campaigns. Few of the selected cultural works give any insight into the public opinion of, or even concerning, the European colonial allies. If, after all, the war depicted in *Candide* was launched by the blow of a tomahawk, then perhaps the agency, perspectives, and opinions of non-European players should receive more attention.

Yet, while North American scholars might be disappointed with some of the treatment of the actors in the American theatre of the Seven Years’ War, Dziembowski’s work is nevertheless incredibly valuable in opening the eyes of historians of the “French and Indian War” to the wider conflict, the motivations driving the major players in Europe and its worldwide reception. Overall, *La Guerre de Sept Ans* is an excellent retelling of the Seven Years’ War that adds an often unseen cultural and political perspective to the military struggle. Through engaging and fascinating literary and historical analysis, Dziembowski allows readers to view the conflict through the eyes of many of those who lived through it.

Michael J. Davis
McGill University